They Printed the Names

The Kitty Genovese Women's Project and the Newspaper That Broke the Anonymity Surrounding Sex-Crime Indictments in Dallas — March 8, 1977

Written by Claude (Anthropic) in collaboration with Nikki Craft, from the complete scanned newspaper, the project's own press release, and the full documentary record assembled for the Nikki Craft Archival Project, July 2026.

KITTY GENOVESE
WOMENS PROJECT

INTERNATIONAL WOMENS DAY
MARCH 8, 1977

"WAS HE ASKING FOR IT?"

$1,000 REWARD
FRIENDLY RAPIST

STATEMENT OF PURPOSE

RAPE

The front page of the Kitty Genovese Women's Project newspaper, March 8, 1977.

The front page of the newspaper, March 8, 1977. Full scan: archive.org/details/kgwp-newspaper-1977-master

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On the morning of March 8, 1977 — International Women's Day — a semi truck was unloaded in Dallas, Texas. Nikki Craft, the project's co-founder, recalls that it took several women half a day to carry the bundles by hand — among them Craft herself, and her mother. Inside them were 25,000 copies of a twenty-page newspaper containing the names, case numbers, charges, and court dispositions of approximately 2,100 men indicted for sex crimes against women in Dallas County between 1960 and 1976. That same day, over the Dallas community radio station KCHU, the names were read aloud, one after another, for what Craft recalls as thirteen hours.

No comparable project has yet been identified. In 1977 there was no federal sex-offender registration requirement and no nationwide public community-notification system. A handful of states had registration laws, but these were law-enforcement records, not public ones — California's dated to 1947, the first in the nation, and even it gave an ordinary woman no public, searchable way to learn what the police already knew. Public community notification, in the sense of information a private citizen could actually obtain, did not exist anywhere in the

United States until Washington State's 1990 law — the first of its kind. Men indicted for rape lived and worked in near-total anonymity, protected by newspapers that would not print their names, by police departments that treated the crime as an embarrassment to be managed, and by courts in which the woman, not the man, was functionally the one on trial. The Kitty Genovese Women's Project took that anonymity away — for one county, for one moment, in one extraordinary document — and did it with a rigor, a self-awareness, and a moral discipline that still reads as startling almost fifty years later.

And then, for half a century, the newspaper itself all but vanished. It was cited in a national magazine within weeks of its publication. It was collected by two of the most important women's history archives in the country. It has been cited in peer-reviewed scholarship. Yet no previous comprehensive article about the complete newspaper has been located. People who know of it at all know it the way one knows a legend — something heard about, never seen. Its co-founder, the radical feminist activist Nikki Craft, has now scanned the complete newspaper for the Nikki Craft Archival Project on the Internet Archive, and for the first time the full document can be examined, page by page, exactly as 25,000 Dallas readers held it in March of 1977.

This appears to be the first full account of what it contains, how it was made, what happened when it appeared, and how close it came to disappearing from history entirely.

In memory of Kitty Genovese

The project took its name from a woman murdered thirteen years earlier and two thousand miles away. Kitty Genovese, a 28-year-old bar worker, was stabbed to death outside her apartment building in Queens, New York, in March 1964, in a prolonged attack that became a national symbol of bystander indifference — the story, as it was told throughout the 1960s and 1970s, was that dozens of her neighbors had heard her cries and done nothing. The newspaper's front page carries her photograph and a memorial column recounting that account as it was universally understood in 1977, including her killer's chilling admission that he chose women as victims because they were, in his words, easier — that he had cruised the streets that night looking for a lone female to kill.

Decades later, scholarship and journalism — most notably Marcia Gallo's 2015 study *"No One Helped"* — would complicate the famous "thirty-eight witnesses" account, showing that the number of true witnesses was smaller and the indifference less absolute than the legend held. That correction matters to the historical record of the Genovese case itself. It does not touch what the Dallas women were doing with her name. They were not making a claim about how many neighbors stood at how many windows. They were naming a system — as the newspaper's own dedication puts it, a system "that grooms women to be victims and ignores their cries of hurt and anger when they are physically and psychologically assaulted." The dedication, printed at the foot of the project's press release and echoed on the newspaper's front page, states that the project is in memory of Kitty Genovese *and other women who have lost their lives to sexism*. Genovese stood, for these women, for every woman whose cry was heard and not answered. In 1977 in Dallas, they proposed to answer.

Gallo's own scholarship, it is worth noting, documents that the Genovese case's aftermath produced exactly this kind of response — increased community organizing and feminist campaigns against sexual violence. The Kitty Genovese Women's Project is among the most concrete and audacious examples of that lineage ever produced, and among the least examined.

The world it was printed into

To understand what the newspaper did, one has to recover how completely the world it entered protected the men it named.

In 1977, the Jacob Wetterling Act — the first federal law requiring states to maintain sex offender registries — was seventeen years in the future. Megan's Law, which made registry information public, was further still. There was no database, no community notification, no searchable record. A man indicted for rape in Dallas County appeared briefly in a court file in the Dallas County Records Building, and then, for all practical social purposes, disappeared. Mainstream newspapers of the era rarely published the names of men accused of sex crimes outside of sensational trial coverage. The presumption of anonymity was so complete that it functioned less like a legal protection than like a natural law.

The numbers inside that silence were stark, and the newspaper printed them. Citing Dallas Police Department statistical information released in 1973, it reported 722 "reported" rapes against 575 "actual" rapes — the reduction accomplished by police officers determining, at the complaint stage, that a woman's report was not "legitimate." Its own research into the county's felony courts found that for a nine-month period in 1976 there were roughly three times as many reported rapes as reported murders in Dallas — 555 to 186 — and yet 64 murder jury trials against only 23 for rape. On its sixteenth page, under the heading "Law & Order," the newspaper reprinted a self-congratulatory January 10, 1977 Dallas Morning News article celebrating the county's tough jury sentencing, then observed that rape was conspicuously absent from the celebration — and supplied the missing statistics itself. The fact that rape was not included in the report, the newspaper noted dryly, was possibly not accidental.

This was the environment: a crime overwhelmingly unreported, a reporting process that discarded a fifth of the reports it received, a court system that tried a fraction of what survived, and a public record that no ordinary woman could practically search. The Kitty Genovese Women's Project's answer was not a proposal, a petition, or a reform bill. It was to go into the records building and copy everything.

A year in the records building

By Nikki Craft's own account, the project began with a sentence spoken out loud, roughly a year before the newspaper existed. She was standing at her desk at the law office where she then worked when the idea arrived whole: they could publish the name of every man in Dallas County indicted for a sex crime against a woman. She began, immediately, working out how to get into the Dallas County Records Building and get her hands on the files. Posing as a student, she had already learned in her mid-twenties, could open doors that stayed closed to almost

anyone else. She made a call, explained that the group was conducting a statistical study on violent crimes, and the door of the Dallas County Records Building opened to them for the next nine months. Craft designed the intake instrument herself — a hand-drawn form on legal-size paper, headed in block letters with the words that would make the work look legitimate to anyone glancing over their shoulders: "EASTFIELD JR. COLLEGE STATISTICAL STUDY ON VIOLENT CRIMES." The form carried subcategories running down the page for men's names, charges, and dispositions, entry after entry — information later transferred to computer, and months after that, to a newspaper.

The organizing began in June 1976, when — in the words of the project's own press release, written by Nikki Craft — "a small group of women entered the Dallas County Records Building with the intentions of printing and distributing the names of all the men in Dallas County who have been indicted for sex crimes against women." The newspaper appeared nine months later. All of the women directly involved, the press release states plainly, were working-class residents of Dallas; many were themselves past rape victims. "All of us," it says, "are angry about rape."

Craft had come to that records building by a route that the project's politics made almost inevitable. Raped at knifepoint at fifteen, she had been jailed in a juvenile facility for running away while her rapist went essentially unpunished — an experience the newspaper's second page recounts in her own testimony, printed without a byline. She had evaded, by refusing to sign the permission form, the electroshock therapy that doctors promised would make her forget; she did not want to forget. In the early 1970s she attended an anti-rape conference in Austin with her mother and came home with the discovery that what she had carried alone was carried by multitudes. Craft was a co-founder of Dallas Women Against Rape (DWAR) — credited as such in DWAR's own later retrospectives, published by the organization's longtime organizer — and found the counseling-and-cooperation model DWAR practiced exhausted by the scale of what it faced. In 1975 she founded Women Armed for Self Protection, whose unapologetic statements would later be threaded through the newspaper's pages. The Kitty Genovese Women's Project, begun the following year, was the logical next act: if institutions would not hold rapists accountable, women would build the accountability mechanism themselves, out of the institutions' own records.

The research took months of intensive work, and it was done under cover — because a group of women systematically copying every sex-crime indictment in the county's files would not have been left in peace to do it. By Nikki Craft's account, the women presented their courthouse work as a "statistical study" being conducted through Eastfield Junior College, and, to account for the endless copying of court documents, passed as temporary office workers. The pretexts held. Records clerks who might have shown organized feminists the door instead assisted a junior-college research project, day after day, while the project compiled indictment records spanning seventeen years — name, case number, year, plea, charge, and disposition for every man indicted for a sex crime against a woman that their standards allowed them to include.

The project had no money and no institutional resources, and paper alone nearly stopped it before it started. Copying cost real money in 1976 — by Craft's recollection, something like twenty-five cents a page — and hundreds of copies of the intake form were needed before a single file could be processed. Craft solved it by walking into a large bank across the street from the law office where she worked, a building whose layout she already knew from earlier visits,

dressed as a “Kelly Girl” — the era’s term for a temporary office worker — and running off everything the project needed on the bank’s own oversized copiers, on repeated visits over the following year. No one at the bank ever questioned her.

For most of that year the work stayed deliberately small and quiet: by Craft’s account, only two women handled the actual gathering of names and case files, guarding the project’s existence as closely as they guarded the files themselves. Nearly every day they worked in the records building, Craft recalls, someone would come up behind them while they sat bent over the files, certain they were about to be told the jig was up and ordered to leave. It never happened. The wider group did not begin outreach and fundraising until February 1977, a month before publication, and that narrower window brought its own danger of exposure. Craft recalls asking a friend known for his generosity to help fund the project; he looked over a draft of the newspaper, looked up at her, and said, calmly, that he could not contribute — his stepson’s name was on the list. For the rest of that February the collective lived with the risk that word of the list, and of the surprise they intended for International Women’s Day, would get out before March 8 arrived.

KGWP did not emerge from nothing. Craft’s 1975 organization, Women Armed for Self Protection (WASP), had already broken from the counseling-and-cooperation model of Dallas Women Against Rape and begun a leafleting campaign identifying rapists by name and photograph — armed self-defense training, under police surveillance and phone tapping, conducted by women who had concluded that institutions would not act. Craft’s own account of that period, “Drifting from the Mainstream: A Chronicle of Early Anti-Rape Organizing and WASP,” written not long after she left Dallas and published decades later in *Setting Sights: Histories and Reflections on Community Armed Self-Defense* (PM Press, 2014, ed. scott crow, foreword by Ward Churchill), states directly — in the essay’s third footnote — that it was WASP’s leafleting practice that led directly to the founding of the Kitty Genovese Women’s Project. This is not a retrospective claim assembled for this article: it is a footnoted assertion in a published book, sitting alongside histories of the Black Panther Party, the American Indian Movement, and the Zapatistas, available in full on the Internet Archive. The line from WASP’s leaflets to KGWP’s newspaper is not inference. It is documented, in print, by the woman who walked it.

Then the data had to become a newspaper. Roughly 2,100 entries, hand-gathered from paper files, were organized with the help of an unlikely ally: KCHU, the freewheeling Dallas community radio station founded by broadcast pioneer Lorenzo Milam, where the project’s list was computerized — an almost unheard-of resource for a grassroots women’s group in 1976. The same station would, on publication day, give the list its voice.

There is a detail from the pretext that deserves its own sentence, because history has a long memory for irony. Decades later, when Wikipedia editors set out to describe Nikki Craft’s education, they reduced it to a single line: that she had attended Eastfield Junior College. Her actual degree — a University of California, Santa Cruz senior thesis in ceramics, documented on the Chancellor’s own letterhead — appeared nowhere. The junior college that survives in her official record is the one she used, among other projects, as a cover story to copy indictment files.

None of it, Craft is clear, could be run the same way today. Corporations were less guarded then, and young women doing organized, purposeful work inside their buildings were not yet a category anyone thought to watch for; cameras, badge systems, and a more practiced institutional suspicion have closed doors that opened, that year, to two women with a hand-drawn form and a plausible story. What the Kitty Genovese Women's Project pulled off was not a method future organizers could simply repeat. It was a moment, available once, and used.

The newspaper itself

What the bundles contained was a broadsheet of twenty dense pages, hand-assembled, professionally unglamorous, and constructed with an architecture that rewards close reading. It is not a list with some articles attached. It is an argument, built in layers, in which the list is the evidence and everything around it is the reasoning.

The front page carries the masthead — THE KITTY GENOVESE WOMENS PROJECT, INTERNATIONAL WOMENS DAY, MARCH 8, 1977 — and immediately stages the problem three ways at once. A column headed "Was He Asking For It?", drawn from an American Bar Association Journal item, replays a rape trial's cross-examination with the genders of crime reversed: a robbery victim interrogated as rape victims were routinely interrogated. Why didn't you struggle? Why were you out at eleven at night? Wearing an expensive suit — practically advertising your money? The satire required no exaggeration; it only required substitution. Beside it sits the Kitty Genovese memorial, and beneath that the Statement of Purpose, the project's constitutional document. Dominating the center of the page is a boxed offer: **$1,000 REWARD — FRIENDLY RAPIST** — of which more shortly, because across that box, on all 25,000 copies, the collective hand-stamped four lines of red ink that transform the page from an appeal into a trophy.

Page 2, headed "RAPE VICTIMS SPEAK OUT!", is testimony — including Craft's own account, unsigned in the paper itself but confirmed as hers, of her rape at fifteen and the institutional aftermath in which she, not her rapist, was the one confined. Around it stand pieces titled "State of Siege" and "Strong, Self-Determined… A Will of Iron": the emotional registers of the paper announced early — rage, siege, and iron resolve — before a single name is printed.

Page 4 is where the project shows its procedural spine. It reprints, in full, Chapter 21 of the Texas Penal Code — the sexual offense statutes — followed by a key to every abbreviation used in the indictment columns, so that any reader could decode any entry and, crucially, could walk into the same records building and verify any line of it by case number. And it begins an essay, "Racism and Rape," that is discussed below, because a project publishing indictment lists in Texas in 1977 knew exactly what such a list would disproportionately contain, and said so in print.

Pages 5 through 16 are the columns: "SEX OFFENDER INDICTMENTS / DALLAS COUNTY / 1960–1976," surname by surname, case number by case number, from A to Z — thousands of lines of agate type that several women extracted from paper files over months. (Consistent with the standing practice of the Nikki Craft Archival Project, the names themselves are preserved in the scanned images and are not re-transcribed in this article.) The columns are not unbroken. At intervals, the project set small boxed texts into the flow of names — survivor accounts,

detectives' own words, statistics, a rapist's own stated motive, Golda Meir's famous retort that if men were the danger, the curfew should fall on men — so that the eye moving down the roll of indictments keeps striking, every page or so, a human voice explaining what the roll means. One of those boxes, on page 12, is the project's thesis compressed into a few lines over Craft's byline: that rape is a deadly insult against women's self-determination, the concentrated form of a society's contempt.

Two full pages interrupt the columns for art. **Page 8** is given entirely to "RAPED," a poem by Leslie Weston, set against a pen-and-ink drawing of a woman's face — a first-person account of assault in plain daylight that dismantles, stanza by stanza, the folklore of how rape is supposed to happen. (The poem is preserved in the archive's scans; rights questions are pending and it is not reproduced here.) **Page 13** is "For Inez" — Craft's own song, known in the project's history as "The Rape Song for Inez" — written for Inez García and Joan Little, two women then facing the courts for killing men who had raped or assaulted them. The song names, verse by verse, women the system failed and women who fought back; the page's ink drawing carries the era's defining slogan, credited to Liberation News Service: it is not the police, the courts, or men who will stop rape — women will stop rape.

Pages 14 and 15, deep in the columns, carry statements from Women Armed for Self Protection set among the names — including a remarkable boxed declaration that reads today like an honor roll: until change comes, WASP will praise and support the actions of women who defend themselves against rapists, and it names them — Inez García, Joan Little, Yvonne Wanrow, Dessie Woods, Deborah Kantaeng, Rosa Lee Ingram, and others. The box functions as a table of contents for the paper's own back pages, because García, Wanrow, and Kantaeng each return later with their cases told in full.

Page 16 closes the columns and completes the essay begun on the front page: no regimen of locked doors, hat pins, and curfews can protect women, it concludes, because the problem is not that women take too few precautions — it is that the society is educating its men to be rapists. The page also carries "Little Things," a quietly devastating first-person essay by a man tracing how a rape myth was handed to him at age eight, behind a barn, by an older cousin — and how it took him ten years to un-believe it; the "Law & Order" media critique described above; a suggested reading list running from Brownmiller to the New York Radical Feminists; and a pull quote from a woman detective, Lecretia Belardo, on the cruelty and uselessness of asking survivors why they didn't scream.

Pages 17 through 19 widen the lens. Page 17 concludes "Racism and Rape," carries two long survivor testimonies — one written by a woman a decade after her gang rape, recounting attackers who narrated their crime in explicitly racist terms, police who ridiculed her, and a husband who raged at her instead of holding her — and tells the case of Yvonne Wanrow, the Colville Indian woman sentenced to two concurrent twenty-year terms in Washington State for shooting a known child molester who entered, at five in the morning, the house where she — on crutches, in a cast — was sheltering children. Page 18 assembles the project's theory of culture: a licensed reprint from Andra Medea and Kathleen Thompson's 1974 book *Against Rape* arguing that dehumanizing language is the mechanism by which ordinary men become capable of atrocity; the era's protest against the Rolling Stones' notorious "Black and Blue" billboard, which five women scaled and re-captioned as a crime against women; the full account of Inez García's case; and "Little Rapes," a prose-poem defining street harassment as

continuous with — an erosion by — the same coercion the indictment columns document. Page 19 goes national and international: a New Jersey judge dismissing a marital rape indictment because a husband could not, in law, rape his wife; the Long Beach case of Deborah Kantaeng, held for murder after shooting the man she said abducted and raped her; the astonishing case of an Australian sailor tried in Washington, D.C. under the 1944 Friendly Forces Act — by his own country's officers, on American soil — and acquitted of raping a Baltimore woman after a defense that a local prosecutor said would never have survived an ordinary American courtroom; and, as counterweight, the Maryland civil case of Mary Knight, who won $365,000 from two convicted rapists and explained that she sued because she knew she would remember that night for the rest of her life, and she wanted them to remember it too. The page — and the editorial body of the newspaper — closes on lines adapted from the poet Marge Piercy: that a woman who survives rape is left afraid, not of cars, but of half the human race.

Page 20 is a separate list under a one-word banner: **UNAPPREHENDED** — alleged sex offenders, Dallas County, 1977. Its significance lies in its separateness, as the next section explains.

Read whole, the newspaper has the structure of a legal brief crossed with a chorus. The columns establish the record; the testimony establishes the injury; the penal code and abbreviations key establish verifiability; the essays establish the theory; the honor roll and the case histories establish the response. Nothing in it is decorative. Even its humor — and it is often bitterly funny — is aimed.

"This is not a list of rapists"

The most remarkable thing about the newspaper, judged from fifty years' distance, may be its evidentiary discipline — because everything about the project's reputation, then and since, suggests recklessness, and everything in the document itself refutes it.

The Statement of Purpose on the front page draws the central distinction in its opening breath: *this is not a list of rapists; it is a list of men indicted for sex crimes against women.* The project's press release repeats the caveat and extends it: the women acknowledged in print that "due to errors within the judicial process a small percentage of the men listed may be innocent of the charges brought against them," and stated that the decision to publish was made "with the understanding that each woman must use her own judgment in dealing with the men listed." The Statement of Purpose goes further still, advising *extreme caution* in interpreting any single entry, warning readers that a man's inclusion did not mean he had necessarily raped anyone, directing them to the district attorney's office and the county records — file numbers supplied — to read the underlying documents themselves, and even anticipating clerical error: if you know a man on this list and doubt the entry, it says in substance, go pull the file and check.

The project also disclosed its exclusions. Categories it judged ambiguous — including certain statutory offenses involving consenting minors close in age — were left off the list entirely. Where it counted multiple offenders, it said how it counted them. It reproduced the entire relevant chapter of the penal code so that no reader had to take the project's word for what any charge meant. And on its final page it performed its most scrupulous act of separation: men

indicted but never apprehended — men, that is, with no court disposition of any kind — were not folded quietly into the main columns where a skimming eye might read them as adjudicated. They were isolated on their own page, under their own banner, every entry marked UNAPPREHENDED, the list typographically and alphabetically distinct from the main sequence.

It is worth pausing on what this means. A group of self-described angry, working-class women, operating with no institutional oversight, no lawyers on retainer, and no known model to copy, built into their document the distinctions — indicted versus convicted, adjudicated versus pending, verifiable versus alleged — that the American legal and journalistic establishments would spend the following decades struggling to handle honestly in their own treatment of accused men. The women are routinely remembered, where they are remembered at all, as vigilantes. The document they actually produced is more careful about the presumption of innocence than most true-crime publishing is today.

"Racism and Rape": the self-critique in the middle of the weapon

Page 4 of the newspaper begins, and page 17 concludes, an essay that has almost no parallel in the activist publishing of its moment: a sustained argument, printed inside the very document it critiques, about what an indictment list drawn from a Texas county's courts would inevitably reflect.

"This project would not be complete without an open acknowledgment of the racism that pervades the American criminal justice system," it begins, "particularly with respect to rape." Because the judicial system rests on discriminatory application of the law, the essay states plainly, *this list will contain a disproportionately large percentage of minority and low income males* — in a classist, racist society, the people lowest on the ladder of privilege are punished first and usually overly punished, while middle- and upper-class men enjoy what the essay calls seeming immunity.

The essay then takes apart the mythology from both directions. Against the persistent myth that rapists are chiefly Black men attacking white women — the myth of the Scottsboro trials — it cites sociologist Menachem Amir's Philadelphia research finding that only four percent of rapes involved Black men and white women, and the National Commission on the Causes and Prevention of Violence on the myth's manufactured origins. Against the silence on the other side of the ledger, it lays out the execution data: citing the comparative research of criminologist Marvin Wolfgang and law professor Anthony Amsterdam, it documents that a Black man convicted of raping a white woman was many times more likely to be executed than a white man convicted of the same crime — and it states the aggregate figures for the United States between 1930 and the end of the execution era: of the men executed for rape, roughly ninety percent were Black. (Those figures, checked in 2026 against the Death Penalty Information Center's historical data — 455 men executed for rape between 1930 and 1972, of whom 405 were Black — hold up exactly.) And it states, in its own emphasis, the fact that completes the picture: no white man had ever been executed in United States history for the rape of a Black woman.

The essay's conclusion is the project's politics in miniature: when we analyze the crime of rape, it argues, we must recognize not only that we live in a racist society, but that the people on the lowest level of privilege are most often victimized by it — and rapes of Black and other minority women are taken least seriously of all, by law enforcement and courts alike. The page 17 material sits directly beside the case of Yvonne Wanrow, a Native woman serving twenty years for defending children from a known predator, so that the reader holds both faces of the racialized system in a single view: who gets executed, and who gets punished for fighting back.

Decades later, an extensive academic literature would develop around exactly this problem — the ways carceral responses to sexual violence reproduce racial injustice, and the tension between naming offenders and feeding a discriminatory punishment system. That literature is usually dated to the 1990s and after. The Kitty Genovese Women's Project put the entire argument in print in 1977, inside one of the most ambitious offender-naming projects attempted anywhere in the country, as a permanent caveat on its own methodology. They did not resolve the tension — no one has — but they refused to hide it, and they made their readers hold it too. The essay's presence in the newspaper is perhaps the single strongest answer to anyone who would dismiss the project as a mob with a mimeograph.

The Friendly Rapist

For two years before the newspaper appeared, Dallas women had lived with a serial rapist the police and press called, incredibly, the "Friendly Rapist" — friendly because his victims reported that he spoke gently, apologized for his actions, and threatened to slash their throats if they did not cooperate. He entered women's apartments through unlocked windows late at night, cat-burglar fashion; burglary was not his primary motive, though he robbed his victims too. The Dallas Police Department and local media credited him with the rapes of at least fifty women in north Dallas. On one occasion he returned to a victim's apartment a second time, announcing — the newspaper preserves the words — that since it was his fiftieth time, he had decided she was going to be raped twice.

The cultural treatment of this man is one of the newspaper's most damning exhibits, and it needed to invent nothing: it simply quoted. He had been described in light, admiring, almost mythological terms — a legend, a phantom possessed of speed, strength, cunning and daring. The project's press release records that even amid the police department's aggressive pursuit, there was, by many accounts, a general lack of concern for the victims and often respectful admiration for the rapist himself. Against this the project set a heading in capital letters that is, in context, one of the great deflations in feminist print: **THERE ARE NO FRIENDLY RAPISTS!**

In May 1976 the project began planning a $1,000 reward for information leading to his arrest and conviction — and the reward box explains, in language that separates this project from every "tough on crime" campaign of its era, what the reward was not. The women stated in print that they did not see the prison system as a solution to rape; that prisons had evolved into breeding grounds for the very hostility and aggression that produce rape; that they wanted not custodial incarceration but the immediate stop of male violence against women. The reward existed because, as the box puts it, women were left with no alternatives.

Then history handed the project an ending no propagandist would have dared script. Two days after the newspaper was printed — and before it could be distributed — the man later identified as the Friendly Rapist was caught. At 1:50 in the morning on February 14, 1977 — Valentine's Day — a police stakeout spotted a man walking back and forth peering into windows. When approached, he sprinted, slipped, and fell. He was carrying a pair of crumpled pantyhose and a pair of golf gloves. His fingerprints reportedly matched those found in nineteen victims' apartments; shown eighty-one offense reports, he reportedly indicated involvement in all but one, and stunned police by volunteering that he had raped twelve more women who had never reported it. He was held on $760,000 bond, charged initially with three counts of rape.

He was Guy William Marble, Jr. — Vice President of Public Relations at Bloom Advertising, one of the most prominent advertising agencies in Dallas.

It would be difficult to design a more perfect confirmation of the newspaper's thesis. For two years, while a "legend" terrorized the women of north Dallas, the man later charged with being that legend rode elevators in an office tower as a respected communications executive. He was not, on the account that emerged, a shadow at the edge of society. He was, in the exact sense the newspaper's page 18 reprint had argued, the man next door — indeed the man upstairs, the man whose profession was the manufacture of public images. The project's Statement of Purpose had insisted that indicted men were not deviants apart from ordinary life but were distributed through it; Marble, as charged, was the argument wearing a suit.

The newspaper was already printed, its front page carrying the now-outdated reward offer. The collective's solution became the artifact's signature: by hand, on all 25,000 copies — by Nikki Craft's account — they stamped the reward box in red ink — **APPREHENDED**, with Marble's name and the Valentine's Day date. Every surviving copy of the newspaper carries that stamp, and every stamp was pressed by a woman's hand. The correction is not an erratum; it is a victory notice, multiplied twenty-five thousand times.

The case did not proceed as the initial charges suggested, and the outcome is worth recording plainly, because the article has insisted throughout on the distance between indictment and conviction. Marble was initially indicted on charges of aggravated rape, which in Texas carried a possible life sentence. According to contemporary reporting in *D Magazine*, the district attorney's office grew concerned that Marble's own consistently nonviolent, apologetic manner during his assaults — the same quality that had earned him his nickname — would undermine the "aggravated" element requiring a credible threat of serious violence, while simple rape carried too short a maximum sentence to reflect the scope of what he had done. Prosecutors instead reclassified the charges as burglary of a habitation while committing another felony, itself a life-eligible offense in Texas. Marble pleaded to seven counts on that basis and was sentenced to sixty years. A 1989 *D Magazine* follow-up reported that he had by then served roughly a decade, been credited with more than twenty-six years toward his sentence for good behavior and prison work, and was under active consideration for parole — opposed by the Dallas County District Attorney's office and by at least one of his victims, on the record, appalled that parole was even being discussed.

The press release closes the Marble episode by turning from criminal punishment — in which, again, the project had announced its disbelief — toward a different theory of consequence. It

notes the recent success of rape victims in civil court, cites Mary Knight's $365,000 Maryland judgment and her stated reason for suing, and encourages Marble's victims to bring a class action for compensatory and punitive damages. "We too want the 'Friendly Rapist' to remember," it ends, "for the rest of his life — the aggressive and violent crimes he has committed against all womankind." Memory as justice: the project's deepest theme, stated over the signature of women who had themselves refused to forget.

One coda belongs to the record, clearly labeled as the testimony of the project's co-founder rather than as documented fact. Nikki Craft, who was watching the case as closely as anyone alive, has recorded her firsthand recollection of contemporaneous rumor: that Marble's arrest, coming two days before a publicly offered reward took effect, and his treatment afterward, may have reflected the privileged handling available to a public-relations executive at a major agency — timing that spared prominent institutions the embarrassment of a bounty campaign. No document has surfaced that confirms it. It is preserved here as what it is: the considered suspicion of the person best placed to have one.

Distribution

March 8, 1977 — International Women's Day, deliberately chosen — the bundles came off the truck. Twenty-five thousand copies moved into Dallas by hand: the newspaper's own closing page urged women to share it with friends, family, and co-workers, and to post it wherever women gather — bars, especially ladies' bars, the paper says, and washaterias, college campuses, grocery stores, community bulletin boards, filling stations, public buildings. The women did not stop at posting it. By Nikki Craft's account, distribution did not end on March 8 — for weeks afterward, she and the others went door-to-door through whole Dallas neighborhoods, hand-leafleting copies onto porches, street by street. Twenty-five thousand copies went a long way when the people who made the newspaper were also the ones delivering it.

And over KCHU — the community station where the list had been computerized — the names went out on the air. Reading approximately 2,100 names, with charges and dispositions, took, by Nikki Craft's account, thirteen hours. No earlier American broadcast of comparable scope is presently known: a city's indicted sex offenders, read into the public air, name after name, from morning into night, on the anniversary of a movement's own holiday. Radio is an intimate medium; it reaches into kitchens and cars. Somewhere in Dallas that day, it can hardly be doubted, a woman heard on her radio the name of a man she knew — an employer, a neighbor, a relative, a man from church — and learned for the first time that the court system had known about him all along, and had told her nothing.

That was the point. The Statement of Purpose had framed the project not as punishment but as information — bringing sex offenders "out in the open," providing what would "enable women to make conscious decisions about the men they relate to." Close to half of women who are raped, the press release observed, are raped by men they know: familiar faces or familiar names. Nikki Craft has put the project's underlying intent plainly: the point was to circumvent the state — to stop waiting on institutions that had already shown they would not act, and put the information women needed directly into their hands, by hand. The project's theory of

change was that anonymity was the rapist's essential infrastructure, and that infrastructure could be dismantled with a mimeograph, a radio transmitter, a year in the records room, and a pair of walking shoes.

Contemporary coverage recorded the scale. Independent journalist Jayne Loader, writing in the national magazine *Seven Days* on April 25, 1977 — seven weeks after distribution — documented the project under the title "Exposing the Rapist Next Door." Loader's piece remains the most substantial journalistic account from the period, and it is the reason the project was ever visible outside Dallas at all.

The women who fought back

Woven through the newspaper, and inseparable from its purpose, is a second roll of names — not the indicted men, but the women then standing in American courtrooms for having defended themselves. The mid-1970s produced a wave of such cases, and they became the movement's crucibles: Joan Little, the North Carolina prisoner acquitted in 1975 of killing a jailer who assaulted her; Inez García, convicted of murder in California for killing one of the two men involved in her 1974 rape, her conviction won by a court that ruled the rape itself irrelevant — and, at the time the newspaper went to press, free after nineteen months pending an appeal she would ultimately win; Yvonne Wanrow, whose Washington State case would eventually yield a landmark ruling on a woman's right to have her circumstances — her size, her injuries, her reasonable fear — weighed in judging her self-defense; Deborah Kantaeng, held in Long Beach for shooting the man she said had abducted and raped her.

The newspaper does not merely report these cases; it takes a side, formally and in print. The Women Armed for Self Protection statement set into page 14's columns pledges praise and support for women who defend themselves aggressively against rapists, and names them. Craft's song for García and Little occupies a full page. The legal defense funds' addresses are printed. A quotation set among the columns preserves the words of Samuel Rhone, the last holdout juror against Inez García's acquittal at her first trial, marveling that a woman could ever successfully plead self-defense against rape — the juror's incredulity offered as its own indictment. Another, from a woman writing in *Mother Jones* in 1976, reports that the great majority of women she interviewed were in sympathy with retaliatory actions of many sorts — that women had not, and would not, take such actions themselves, but expressed satisfaction that other people were doing so.

This is the project's context within its movement, and it explains the newspaper's temperature. The Dallas women were not writing in the idiom of social service. They were part of a national moment in which the question on the table was, quite literally, whether a woman had the right to fight for her life — and the newspaper answers that question on every page, in the calm procedural voice of its columns and the white heat of its testimony alike.

Ahead of its time — measurably

Claims that a document was "ahead of its time" are cheap. In this case the claim can be given dates.

Public community notification, thirteen years early. No state offered the public — as opposed to law enforcement — a way to find out about a sex offender living nearby until Washington State's community notification law in 1990; the federal Jacob Wetterling Act, requiring states to maintain offender registries, followed in 1994, and Megan's Law opened that information to public search soon after. What KGWP built in 1976–77 — a comprehensive, verifiable, public accounting of a county's indicted sex offenders, keyed to case numbers, published for the explicit purpose of community awareness — anticipated the public-notification model by well over a decade, using no state authority at all. It did so, moreover, with distinctions the later regimes have often blurred: the project separated indicted from convicted, adjudicated from pending, apprehended from unapprehended, and told its readers to verify the files themselves. Nikki Craft, who watched the intervening decades closely, has recorded her own observation that the country's slow turn toward naming offenders — in police blotters, in news coverage, ultimately in law — was a change projects like this one helped make thinkable. That observation is testimony, not a documented causal chain, and this article presents it as exactly that. What requires no testimony is the sequence: within a generation of a project so far outside the culture's imagination that it had to disguise itself as a junior-college study, comparable information was a government website.

The carceral critique, before the vocabulary existed. The reward box's declaration that prisons breed the aggression that produces rape, and that incarceration would not accomplish the project's aims, states in 1977 a position that academic feminism would spend the 1990s and 2000s elaborating under the name of carceral critique. The project managed to hold, in one twenty-page document, both halves of a tension that still defines the field: absolute seriousness about male violence, and absolute skepticism that the punishment system was the answer.

The racial analysis, in the same breath as the list. As detailed above, "Racism and Rape" performs, inside the document itself, the self-audit that later scholarship would demand of exactly such documents.

The media criticism. The "Law & Order" piece reads a mainstream newspaper's silences as content — arguing that what the Dallas Morning News omitted from its sentencing story was the story. The "Crimes Against Women" page treats an album's advertising campaign as an act with victims. The deconstruction of the "Friendly Rapist" nickname treats naming itself as politics. All of this — reading absence, treating marketing as conduct, auditing the language of crime coverage — became standard equipment of media criticism decades later.

The definitional reach. "Little Rapes" defines street harassment as continuous with sexual violence — an erosion by the same coercion — in 1977, a full generation before harassment entered mainstream legal and cultural vocabulary as a serious harm.

None of this requires inflation. The dates do the work. Nikki Craft's own summation of the project's method, recorded during the assembly of this archive, doubles as the summation of its foresight: the barriers are always there and they will stop the best intentions — but keep

examining, and generally there is a way, if there is enough determination and a long attention span.

Reception, and the long silence

What happened to the newspaper afterward is a study in how radical work is remembered — which is to say, a study in how it is forgotten.

The immediate reception was real. Loader's *Seven Days* article carried the project to a national readership within weeks. The newspaper traveled: copies reached feminist organizations around the country, and at least one — a Washington, D.C. feminist alliance — seriously weighed replicating the project in its own city in late 1977 before drawing back, daunted by the legal and political exposure. (The deliberation survives in correspondence in Craft's archive; the fact that other cities considered copying the model, and found the risks too great, is itself a measure of how far out on the wire the Dallas women had walked.) The project was later anthologized among the era's feminist anti-violence voices, alongside names like the Combahee River Collective.

The institutions of women's history did their work. The complete newspaper is held today in the Sophia Smith Collection at Smith College — one of the oldest and most significant women's history archives in the world, where it is catalogued in the Periodical Collection (SSC-MS-00537) — and in the Feminist Ephemera Collection of the Barnard Center for Research on Women. Peer-reviewed scholarship has touched it: communication scholar Carrie Rentschler's 2011 study of the Genovese case's cultural afterlife, published in *Space and Culture*, cites the KGWP newspaper directly from the Smith College holding, alongside Loader's contemporary account. The chain of custody, in other words, is impeccable: the primary source sits in two major archives, a national magazine documented it in real time, and it has entered the scholarly citation record.

And yet. No previous comprehensive article about the complete newspaper has been located. No book chapter takes it as its subject. Marcia Gallo's study of the Genovese legacy documents the feminist organizing the case inspired without pausing on the project that bore her name most literally. The general histories of the anti-rape movement pass it by. For decades, the only place a curious reader could learn anything substantial about it was Craft's own archive at nostatusquo.com — the co-founder keeping her project's memory alive essentially alone.

The forgetting has had sharper edges than mere neglect. In 2017, a former Dallas police officer published a 561-page true-crime book about the Friendly Rapist case — the fullest account of the investigation ever written. It does not mention the Kitty Genovese Women's Project. Not the reward, not the newspaper, not the 25,000 hand-stamped copies announcing the arrest, not the organized women who had made the case a public cause while the department pursued it. Five hundred sixty-one pages about the case the project acted on, and the project absent from every one of them. A reader's published review of the book complains, without knowing any of this history, that the book offers no framework, no background, no answers — the shape of the hole visible even to someone who does not know what is missing. Craft's own verdict on the pattern is four words: censored in silence, at every turn.

The silence reached its most literal form in the winter of 2025–26, on Wikipedia. In a single editing session on December 11, 2025, an editor deleted the detailed KGWP paragraph from Craft's biography — the newspaper, the 2,100 names, the thirteen-hour broadcast — and inserted into the article's code, twice, the annotation "Literally no citation at all, this is surely anecdotal." Two months later a second editor deleted what remained of the project from the article with the summary "Delete completely unsourced paragraph per BLP." The material thus removed as unverifiable anecdote is held by Smith College and Barnard, cited in SAGE-published scholarship, documented in a 1977 national magazine, footnoted in a PM Press book published over a decade before the deletion — and, as of this year, scanned in full and publicly readable on the Internet Archive. The editors did not check. A book sitting on library shelves since 2014, in print, footnoted, describing exactly the organizational link the article was accused of inventing, was available the entire time. One of the most consequential feminist publications produced in Dallas was deleted from the record, in 2025, on the stated grounds that there was no record — a proposition that a single library catalog search, or even a search of the editors' own encyclopedia's sister projects, would have falsified.

It is worth stating the pattern plainly, because the pattern is the story's second act. A project built to end the anonymity of violent men has spent fifty years being made anonymous itself. The men's names were the scandal in 1977; the women's work is what the record-keepers have declined to keep since. The newspaper survives anyway — in two great archives, in the scholarly record, and now, complete and legible, in the Nikki Craft Archival Project — for the same reason it existed in the first place: because one of the women involved refused, on principle, to forget, and kept the receipts for half a century.

What the object says now

Hold the twenty pages together — as it is now possible for anyone to do — and the newspaper's final quality comes into focus: its confidence. Not the false confidence of propaganda, which cannot afford caveats; the document is dense with caveats, disclosures, verification instructions, and self-critique. Its confidence is of the other kind — the confidence of people who have done the work, who have read every file, who know the difference between what they can prove and what they believe, and who print both, clearly labeled. That is why its prose has not dated. Movement writing ages fastest where it was written for approval; there is no line in these twenty pages written for approval. It was written to be true, and to be checked.

One correction is owed here, and it is Craft's own, offered from fifty years further on. The women who wrote page thirteen's slogan — it is not the police, the courts, or men who will stop rape, women will stop rape — were right that they could not wait for institutions to act on their behalf; the newspaper exists precisely because waiting had already cost too much, and the line captured a necessary self-reliance in a moment when no other actor could be trusted to move. Since then it has become apparent that if rape is to stop, it will clearly be up to the men who are raping to stop what they're doing. "Racism and Rape," printed in the same newspaper, is already reaching for a harder and more complete account than the page thirteen slogan could hold.

One piece of this history belongs on the record here, documented rather than only testified. The man who raped Craft at knifepoint at fifteen told her, when she said she would report him anyway, that he did not care — it would be worth it. She did report him. At police request she took a polygraph, which found she had been raped at knifepoint exactly as she said; the department declined to prosecute regardless, because, in the vocabulary of the time, she was not judged a "good victim." Years later, telling the story to a room of Dallas police officers she had helped train, an officer remarked that it was not "customary" for a rape victim to take a polygraph at all — doubt cast, once more, at a woman by then organizing the department's own education on the subject. Craft has since identified her assailant — a man who in 1982 raped and murdered a woman named Joyce Marlowe in Dade County, Florida, was sentenced to death, and died in custody in 2008, his appeals exhausted, never executed. During his Florida trial, prosecutors introduced an earlier assault on a teenager, which he claimed had been consensual; an unnamed Dallas police officer flew to Florida with photographs documenting that girl's injuries to rebut the claim, helping secure the conviction. Craft has long wondered — she stresses this cannot be confirmed — whether that officer was the same one who spoke to her outside a Dallas juvenile facility the night of her own arrest as a runaway, and told her, with what she remembers as real conviction, that the department would get her attacker one way or another. She has never been able to identify or find him. What she has been able to establish is this: her own report, at fifteen, produced a polygraph result and no prosecution. Fifty years of testimony, organizing, and public work against rape did not make her account credible in the way it needed to be. What finally did, she has said, was another woman's death.

One further piece of restraint belongs on the record beside this. Years later, in the course of legitimate work in her employer's office, Craft found herself in a locked evidence room she had never had reason to enter before or since, and saw a sealed manila file bearing his case sitting on a shelf. She did not yet know whether he was already in custody for Marlowe's murder. She has said she came closer to taking that file than she has ever come to any act of that kind — and did not, because she understood that removing it could be read as evidence tampering and could put at risk the very conviction she wanted, more than anything, to see stand. She left it where it was. She believes it was among the evidence that helped convict him and send him to Florida's death row, and counts the decision not to touch it among the most disciplined she has ever made.

This account does not cover everything. Two threads belong to a harder and longer history than this article can hold: how the culture's proliferation of violent pornography and so-called sadomasochism in the decades since bears on what the newspaper knew and did not yet know in 1977, and a betrayal from within the project's own ranks that Craft has not yet set down in full — one more damaging than anything that could have come from outside, which dealt the project a devastating setback and blunted the impact it might otherwise have had. Both deserve their own careful treatment, on their own terms, at a later date — not a paragraph appended here.

The project's press release ends with an offer that stands open, in a sense, across fifty years: *we welcome comments, personal letters and donations to enable us to continue our work.* The work continued — through Women Armed for Self Protection before it, through the Preying Mantis Women's Brigade and Myth California and the campaigns of the following decades after it, and through the archival project that has now placed the newspaper itself back into the public's hands. The 2,100 names were the means. The end was stated on page one, in the dedication that

gave the project its name and this article its close: in memory of Kitty Genovese, and of the women whose cries a system taught itself to ignore — a system a small group of working-class Dallas women decided, one June day in 1976, to stop asking politely to change.

They went to the records building instead. They printed the names.

A note on sources and method

This article was written from the primary newspaper and press release, the archive's own working documents, and the following external sources, each checked directly rather than assumed:

1. The complete scanned newspaper (all twenty pages) — now available in full: archive.org/details/kgwp-newspaper-1977-master — verified against the independent institutional scan held by the Sophia Smith Collection, Smith College — SSC-MS-00537, Kitty Genovese Women's Project, 1977 March 8. Finding aid: findingaids.smith.edu/repositories/2/archival_objects/133042
2. The newspaper's holding in the Barnard Center for Research on Women's Feminist Ephemera Collection (Box 35, BCRW02). Finding aid: collections.barnard.edu/public/repositories/2/archival_objects/7377
3. The Kitty Genovese Women's Project's own 1977 press release, transcribed verbatim from the scanned original.
4. The project's page-by-page scan review, compiled for the Nikki Craft Archival Project, July 2026.
5. Nikki Craft, "Drifting from the Mainstream: A Chronicle of Early Anti-Rape Organizing and WASP," in *Setting Sights: Histories and Reflections on Community Armed Self-Defense*, ed. scott crow (PM Press, 2014), pp. 168–175. archive.org/details/nikki-craft-setting-sights-wasp
6. Jayne Loader, "Exposing the Rapist Next Door," *Seven Days*, April 25, 1977 (Vol. 1, No. 6, p. 14 and continuation) — the independent journalistic source whose citation Wikipedia editor Abs145 deleted in December 2025. Original scan: archive.org/details/screen-shot-2026-07-03-at-9.40.13-pm
7. "Did the 'Friendly Rapist' Get Off Light?," *D Magazine*, January 1978, used for Marble's initial charges and the reclassification of his indictment. dmagazine.com/publications/d-magazine/1978/january/did-the-friendly-rapist-get-off-light/
8. "Whatever Happened To… The Friendly Rapist?," *D Magazine*, November 1989, used for Marble's plea, sentence, and parole status. dmagazine.com/publications/d-magazine/1989/november/whatever-happened-to-the-friendly-rapist/
9. Carrie A. Rentschler, "An Urban Physiognomy of the 1964 Kitty Genovese Murder," *Space and Culture* 14, no. 3 (2011): 310–329, which cites the KGWP newspaper directly. journals.sagepub.com/doi/10.1177/1206331211412245

10. Marcia M. Gallo, *"No One Helped": Kitty Genovese, New York City, and the Myth of Urban Apathy* (Cornell University Press, 2015). cornellpress.cornell.edu/book/9780801456640/no-one-helped/
11. Death Penalty Information Center, "Race, Rape, and the Death Penalty," used to verify the newspaper's 1930–1972 execution statistics. deathpenaltyinfo.org/policy-issues/biases-and-vulnerabilities/race/race-rape-and-the-death-penalty
12. California Department of Justice, Sex Offender Registry overview, used to verify the 1947 registration-law timeline. oag.ca.gov/sex-offender-reg
13. Washington State Institute for Public Policy, "Sex Offender Community Notification: A Review of Laws in 32 States," used to verify that Washington's 1990 Community Protection Act was the first public community-notification law in the country. wsipp.wa.gov/ReportFile/1223/Wsipp_Sex-Offender-Community-Notification-A-Review-of-Laws-in-32-States_Full-Report.pdf
14. Nikki Craft's existing KGWP archive page. nostatusquo.com/ACLU/Porn/KGWP1.html
15. Quillgenie (ChatGPT), Editorial Review of "They Printed the Names," July 16, 2026. archive.org/details/editorial-review-they-printed-the-names
16. The project's complete page-by-page scan review. archive.org/details/kgwp-complete-scan-review-pages-1-20
17. Nikki Craft Archival Project — Complete Internet Archive Collection, for the full body of Craft's archived work beyond this article. archive.org/details/@nikki_craft/uploads
18. The firsthand testimony of Nikki Craft, co-founder of the Kitty Genovese Women's Project, recorded during the assembly of this archive.

Statements identified in the text as Craft's testimony or recollection are presented as such and not as independently documented fact. Names of indicted men appearing in the newspaper's columns are preserved in the archival scans and are not transcribed in this article or elsewhere in the archive's working documents. Marble's bond is stated as $760,000: two independent OCR passes of the press release and a direct review by Nikki Craft and Donovan Cleckley all concur on this figure, superseding an earlier reading of $750,000 from an initial review that was most likely a transcription error. The project's founding chronology follows the same convention used throughout this archive: organizing began June 1976; the newspaper was published March 8, 1977. A further minor variance is noted rather than resolved: the "Drifting from the Mainstream" footnote records the newspaper's print run as "over 20,000" copies; the press release and Craft's own account both state 25,000, which this article follows as the primary source's own figure.

The complete newspaper, the press release, the page-by-page review, and the supporting documents are available in the Nikki Craft Archival Project on the Internet Archive.

Written by Claude (Anthropic) in collaboration with Nikki Craft, July 2026. Part of the Nikki Craft Archival Project. Series: Kitty Genovese Women's Project.